

there is this We

Lauren Yeager (American, b. 1987)

Cooler Tower, Dish Rack Tower, Booster Seat Tower, Cooler with Vessels, 2021

Coolers Dishwasher racks, planters, water jugs, milk crate, basketball Booster seat, cooler, soda crate, backboard, deck block Cooler, storage cart, paver, cooler, vessels, basketballs

95 x 15 x 28 inches, 80 x 21 x 23 inches, 40 x 29 x 21 inches, 40 x 29 x 21 inches

Courtesy of the artist and Abattoir Gallery, Cleveland. Fabricated by Sculpture Milwaukee.

Website:

Lauren Yeager is a Cleveland-based sculptor. Her works are derived from reconfigured (though largely unaltered) found objects, typically culled from curbside refuse in the cities in which she executes her work. Yeager's forms mimic the arrangements of traditional art historical sculpture, while only minimally sacrificing the inherent functional aspects of their materials. The archeological authority of her methodical approach allows the objects that coalesce in her monumental structures to preserve a keen and almost uncanny contextual and relational familiarity. Lauren Yeager is the inaugural Sculpture Milwaukee Guest Artist.

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Christine Tarkowski

Molten Drawing, 2018

Glass, copper, steel

Dimensions variable

Courtesy of the artist.

Website:

Christine Tarkowski is an artist working in a variety of mediums, formats, and collaborative conditions. Her work ranges in scale from the pedestrian to the monumental. Equally variable is the scope of production, incorporating the making of permanent public structures, propositional drawings, cast glass models, textile yardage, temporary printed ephemera, and musical choirs. Recently Tarkowski's practice has focused on modes of abstraction; drawing on history, craft tectonics, and archetypes associated with form making, she evolves narrative elements that refer to dissolution of order through the employment of a quasi-alchemical process. Molten Drawings are produced with the use of hot glass interspersed with molten copper, poured by hand over steel armatures, forming minimal, if incomplete, geometries.

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Sara Greenberger Rafferty (American, b. 1978)

After Harry, 2008

Plexiglass, stainless steel, rope, chains, locks, vinyl, found objects

84 x 36 x 36 inches

Courtesy of the artist, Rachel Uffner Gallery, New York, and DOCUMENT, Chicago.

Website:

Sara Greenberger Rafferty's work uses the lens of entertainment to magnify the sense of dehumanization inherent in the age of surveillance and Big Data. In the past, her practice has followed a biographical track; this includes a protracted body of work concerning itself with the late escape artist and magician Harry Houdini. *After Harry*, a prominent work from that time, recreates the water chamber from one of Houdini's signature illusions; left empty save for a set of chains, ropes, and locks similar to those worn by the escape artist. Rafferty leverages the absence of the body to frame questions of autonomy, mobility, and mortality.

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Jason Pickleman (American, b. 1965)

Hand Heart, 2021

Fiberglass

54 x 70 x 17 inches

Courtesy of the artist. Permanently placed at the Nathaniel Manilow Sculpture Park.

Website:

Jason Pickleman is an artist and designer, known for producing graphic material for a wide-ranging cultural clientele through his studio JNL. Pickleman's Icons series, which includes works across painting and sculpture, examines the universal qualities shared by enduring cultural symbology and the visual language of civic communication. *Hand Heart* directly addresses the continuity that exists across the history of visual form making—from cave drawings to the pictograms of contemporary international wayfinding signage—to form a symbol of compassionate empathy that supersedes language to become universally communicative across lines of age, race, gender, and culture.

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Dan Peterman (American, b. 1960)

Love Podium, 2006

Post-consumer plastic

60 x 71 x 72 inches

Courtesy of the artist.

Website:

Dan Peterman's practice explores the intersection of art and ecology, frequently focusing on networks of recycled and discarded materials that function interchangeably as stockpiles, sculpture, functional objects, and critiques of environmental oversight and neglect. Since the 1990s Peterman's work is most often engaged in land-based models of production for cultural activism and urban placemaking. *Love Podium* is a usable platform, its functionality left in the hands of those who engage it functions as a space for productive, open dialogues with the speakers (in surprisingly intimate proximity to one another) each having their own place from which to make their remarks in turn. It also functions as a space for potential ideological chaos; an environment in which the speakers may be tempted to shout over one another, each speaking to their physically opposing audiences. With this work, Peterman underscores the duality inherent in a truly public forum, and reminds viewers of the social responsibility that comes with using one's voice.

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Virginia Overton (American, b. 1971)

Untitled (Late Bloomer), 2021

Dodge Ram 150 pick-up truck, aquatic plants, water, teak, steel jack stands, rubber wheel chocks, mirrored vanity plates, vinyl decal, rubber hose, water pumps and hardware

90 x 96 x 222 inches

Courtesy of the artist and White Cube, London.

Website:

Virginia Overton's work comprises installation and sculpture, often rooted in an intuitively guided mode of site specificity. Overton's installations are frequently performative, sometimes bisecting, dividing or joining the architecture of a space with works that become at once dramatic and minimal in feel. *Untitled (Late Bloomer)* is an examination of human relationships to both the natural and built environments; as the work evolves throughout the duration of the exhibition, it generates questions around intended use and ongoing use-value of objects, materials and space.

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Matthias Neumann (German, b. 1969)

Basics #51, 2021

Wood (2x4)

96 x 100 x 102 inches

Courtesy of the artist.

Website:

Matthias Neumann is the founder of interdisciplinary art, architecture, and design praxis Normaldesign. Neumann maintains a practice that examines the abstracted notions of form, space, and utility. His ongoing Basics series is based in a constructive logic of additive 2" x 4" wooden slats that can be configured formally as well as spatially, resulting in work that may be visually read and experienced as both abstract sculptural gestures, as well as a usable additions to the public social and infrastructural environments they occupy. This installation marks the 51st entry of work in this series, placing it into a shared context with fifty other works throughout North America, each with their own formal identity and lifespan.

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Thaddeus Mosley (American, 1926-2026)

Geometric Plateau, 2020

Bronze

92 x 68 x 24 inches

Courtesy of the artist and Karma, New York.

Website:

Thaddeus Mosley is a Pittsburgh-based, self-taught artist whose monumental sculptures are crafted with the felled trees of the city's urban canopy; wood from local sawmills; and reclaimed building materials. Exclusively using a mallet and chisel, he reworks these salvaged pieces of timber into his signature biomorphic forms through a largely intuitive and improvisational process. A trio of three works commissioned for the 2020 edition of Frieze Sculpture at Rockefeller Center, New York marked the artist's first foray into bronze casting in his six decade long career; a turning point in the development of how his timber works are expressed. *Geometric Plateau* marks the artist's latest foray into this iteration of his work.

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Deborah Kass (American, b. 1952)

OY/YO, 2020

Acrylic polyurethane aluminium on stainless steel base

37 x 72 x 19 1/2 inches

Courtesy of the artist and Kavi Gupta, Chicago.

Website:

Deborah Kass is a contemporary pop artist whose multimedia practice employs the visual motifs of post-war painting to examine the art historical construction of the self. Using shared cultural and personal histories and language as forms of readymades, Kass creates iconic works that, through a skilled and clever use of appropriation, take a critical lens to the intersection of social power relations, identity politics, and the historically dominant narratives within the art world. *OY/YO*—perhaps Kass' most iconic work—takes a playful look at the cultural multiplicity of language in the diverse space of the urban landscape.

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Brad Kahlhamer (American, b. 1956)

Super Catcher, The Hard Weave, 2021

Aluminum, powwow bells, jingles

60 x 60 inches

Courtesy of the artist and Gareth Greenan, New York.

Website:

Born to Native parents and adopted by a German-American family, Brad Kahlhamer was raised in Arizona and Wisconsin, and spent his early adulthood as a musician living on the road before settling in New York City. Informed by this nomadic history, Kahlhamer's work explores the particularities of the American landscape: the desert ecology of the Southwest, the parks and waterways of the upper Midwest, and the urban streets of the cities of the Northeast are all common source material within his works. His Dreamcatcher series draws on the form of a traditional Native American symbol of unity and identification, which over time has become commercialized and often appropriated. This choice invokes the complexity and multiplicity of cultural histories, as Kahlhamer examines the cultural hybridity of navigating multiple communities simultaneously, while addressing questions of representation of Native culture in the twenty-first century.

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Salvador Jiménez-Flores (Mexican, b. 1985)

Artista con el nopal en la frente / Artist with the Cactus on the Forehead, El surgimiento de una nueva realidad / The rise of a new reality, Existimos en el futuro / We Exist in the Future, 2019

Cast iron, brass

18 x 18 x 7 inches, 24 x 24 x 3 inches, 22 x 22 x 4 inches

Created in the John Michael Kohler Arts Center's Arts/Industry Program. Courtesy the artist and the Collection of Kohler Co.

Website:

Salvador Jiménez-Flores is an interdisciplinary artist whose studio practice encompasses community-based work including drawing, ceramics, printmaking, and mixed media sculpture. His work examines the politics of identity and the state of double consciousness, addressing issues of colonization, migration, "the other," and representation. The works on view in this exhibition (produced during the artist's participation in the John Michael Kohler Arts Center Arts/Industry program) address the desire to create a new space, a new reality, and new futures in the face of socially and politically challenging times; something Jiménez-Flores uses his position as a working artist as a platform to inform and generate community discourse around.

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Allison Janae Hamilton (American, b. 1984)

The peo-ple crried mer-cy in the storm, 2018

Painted tambourines and steel armature

96 x 100 x 32 inches

Courtesy of the artist; Marianne Boesky Gallery, New York and Aspen. Originally commissioned by Storm King Art Center, New Windsor, NY.

Website:

Allison Janae Hamilton's practice blends land-centered folklore and personal family narratives, addressing the social and political concerns of today's changing terrain (including land loss, environmental justice, climate change, and sustainability) through the lens of cultural myth making. Her source material includes folktales, hunting and farming rituals, African-American nature writing, and Baptist hymns, which she engages as meditations on disruption within the rituals of natural and human-made environments. The peo-ple crried mer-cy in the storm, which borrows its title from a line in Florida Storm, a 1928 hymn written by Judge Jackson about the Great Miami Hurricane of 1926. The installation, continually activated by the weather conditions of its environment, contemplates the way in which climate-related disasters expose existing social inequities, and how affected communities contend with both forms of devastation.

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Kara Hamilton (Canadian, b. 1967)

Curtain Wall, 2021

Cream City brick, Tyndall limestone

Dimensions variable

Courtesy of the artist and Cooper Cole, Toronto.

Website:

Kara Hamilton examines the agency of material across a variety of media including sculpture, drawing, and wearable design. With a formal background in visual art, design, and architecture, Hamilton's works create a nexus at the intersection of these disciplines, decontextualizing materials and forms in order to create new spatial narratives. *Curtain Wall* accomplishes this by simultaneously obscuring an otherwise uninterrupted view and inviting viewers to peer through it, while its eye-shaped apertures seem to return the viewers' gaze. For large scale sculptural works like this, Hamilton often engages materials locally sourced or produced in proximity to the exhibition locale, creating an intrinsic relationship between sculpture and site.

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Betty Gold (American, b. 1935)

Monumental Holistic III, 1979

Steel

101 1/2 x 173 x 184 1/2 inches

Courtesy of the Milwaukee Art Museum.

Website:

Betty Gold is best known for her monumental outdoor works constructed from welded steel; Gold's distinctive non-objective geometric forms are the manifestation of the confluence of the wide range of aesthetic and cultural experiences she had while traveling extensively throughout Europe, Asia, Africa, and the Americas. *Monumental Holistic III* belongs to a series of large-scale works that begin their lives modestly as small, hand-folded paper maquettes. Gold then deconstructs and reassembles these forms, working them until they express a geometry that, once rendered in industrial materials, remains evocative of levity and movement.

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Kevin Beasley (American, b. 1985)

Who's Afraid to Listen to Red, Black and Green?, 2016

Crystal clear resin, steel, paint, t-shirts, housedresses, miscellaneous apparel

96 x 100 x 32 inches

Courtesy of the artist and Casey Kaplan Gallery, New York.

Website:

Kevin Beasley works across a variety of media including sculpture, installation, sound, and video. The material aspects of his practice are rooted in the use of found objects (most often clothing) that convey intimate personal and cultural histories, and in highly process-oriented, malleable materials including resin and polyurethane. *Who's Afraid to Listen to Red, Black, and Green?*, a trio of acoustic mirrors in the iconic colors of the African-American flag, transforms the space it inhabits, redefining its social purpose by providing opportunities for its audience to have an active relationships to space, sound, and the presence of the physical body of the viewer.